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There let the pealing organ blow,
To the full-voic'd quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

The epithet "pealing" originated with Milton, and is very fine and true. It is a pity that the sound of it (which he could not help) is hardly worthy of its sense; a circumstance not usual with such English words as are intended to express powerful effects. One single word of the like sound to express three such different things as a fruit-rind, a baker's shovel, and a loud and prolonged burst of thunder, might be expected rather in a poverty-stricken language than in ours. The sound, which is short, smooth, and even, and suits the shovel admirably well, is so much the less fitted for thunder or the organ.

We do not apologize for these occasional minutenesses of criticism, into which the nature of our themes may tempt us. A musical reader will despise no inquiry into fitness and propriety of sound. Perhaps the word was originally pronounced as a dissyllable, with a broad sound on the *a*, *pe-aml*; for all vowels, we take it, had originally a distinct enunciation. What else indeed could they have been set down for?

Milton was a player on the organ and the bass-viol; and one, in all probability, of no ordinary description. His musical feeling nobody will doubt; and as his father was an accomplished amateur composer, and sons of musicians are in the way of making early acquaintance with keys and strings, the poet very likely escaped the temptation of being content with a good ear and the playing of "tunes" by rote, and so added execution to expression. Milton understood "divisions" and *floriture*—

—Notes in many a winding bout
Of linked sweetness long drawn out.

Talking of meeting a friend at dinner, he proposes that they should rise from their wine

"To hear the lute well touch'd, or artful voice
Warble immortal notes and Tuscan air."

He had brought manuscript music with him from Italy. (It is a pity it had not been preserved for his sake; so that we might have known where to find it, and what it was. Gray, who was a player on the harpsichord, did the same.) But the instrument of which the great poet speaks in the most emphatical manner, is the organ; and he appears to have been particularly fond of a species of composition, which at that time, and long afterwards, was in great request upon it,—the fugue. It is the only composition specified in the musical prospect which is given to Adam by the archangel:—

"He look'd, and saw a spacious plain, whereon
Were tents of various hue; by some, were herds
Of cattle grazing; others, whence the sound
Of instruments, that made melodious chime,
Was heard of harp and organ; and who moved
Their stops and chords was seen: his volent touch,
Instinct through all proportions, low and high,
Fled and pursued, transverse, the resonant fugue."

In his treatise on *Education* Milton recommends that the interval between exercise and dinner should be occupied in performing or listening to "solemn and divine harmonies of musick; either while the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute, or soft organ-stop, waiting on elegant voices, either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over disposition and manners, to smooth and make them gentle from rustic harshness and distempered passions."

But as this passage brings us to our main intended subject, the *Organ in the House*, which would lead us too far for the limits of a single article, we here stop for the present; observing only, that from the days of Milton to the present century, we can call to mind no poet who spoke worthily of the organ, till Wordsworth uttered his fine epithet of—

"Pomp and threatening harmony."

Every lover of the organ will recognize the truth and grandeur of that expression. Not that the organ threatens always when it is grand or loud, or that it threatens at any time in a spirit unworthy of its divineness; but there is often, nevertheless, a tone in its force and volume, to which the word is true, and before which every unworthy or presumptuous feeling should stand rebuked.

CHOIR AND CHORUS SINGING.

(Continued from page 151.)

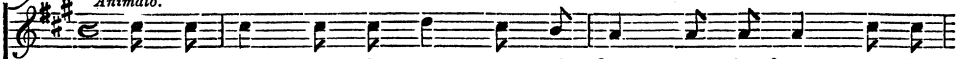
59. Sibilants of different kinds should be also the objects of special study. The mechanism of the sibilant acts in three ways in singing as in speaking. In the first, it results from the movement of the tongue towards the teeth: it is by this mechanism that those syllables which have *s* or *z* for the first consonant are sounded. In the second, the air is pushed, as it were, between the lips at the moment of their parting, as in all syllables in which *f* or *ph* precede the vowel. In the third, the sound comes from the back of the mouth, and the air is compressed between the tongue and the palate:—

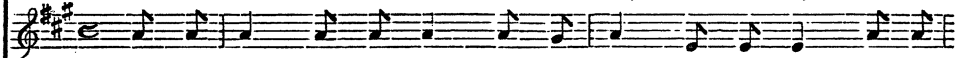
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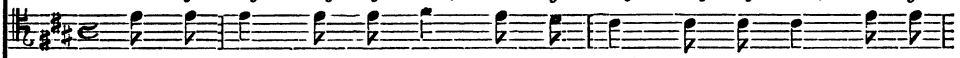
CHOIR AND CHORUS SINGING (continued from page 162).

Exercise on the pronunciation of sibilants in singing:—

Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly
Animato.

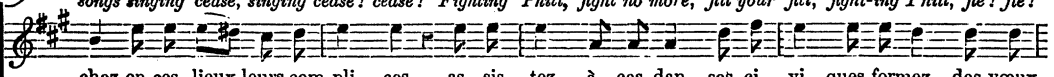
1st Treble. 
 Sai - sis - sez ces fé - ro - ces sol - dats, et cherchez, et cher -

2nd Treble. 
Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly


Tenor. 
 Sai - sis - sez ces fé - ro - ces sol - dats, et cherchez, et cher -

Bass. 
Sil - ly songs sing - ing cease, sil - ly songs sing - ing cease, sil - ly

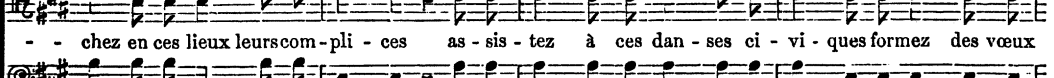
songs singing cease, singing cease! cease! Fighting Phill, fight no more, fill your fill, fight-ing Phill, fie! fie!


 - - chez en ces lieux leurs com- pli - ces as - sis - tez à ces dan - ses ci - vi - ques formez des vœux

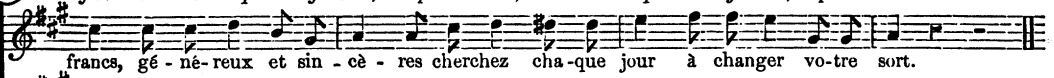
songs singing cease, singing cease! cease! Fighting Phill, fight no more, fill your fill, fighting Phill, fie! fie!


 - - chez en ces lieux leurs com- pli - ces as - sis - tez à ces dan - ses ci - vi - ques formez des vœux

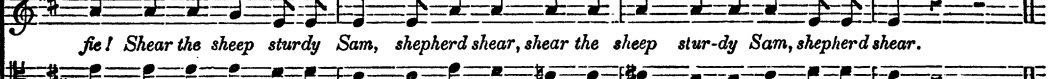
songs singing cease, singing cease! cease! Fighting Phill, fight no more, fill your fill, fighting Phill, fie! fie!



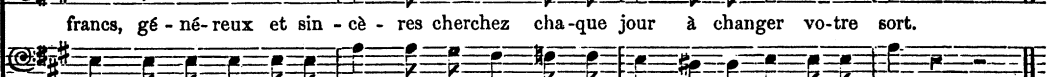
fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep stur- dy Sam, shepherd shear.


 francs, gé - né - reux et sin - cè - res cherchez cha- que jour à changer vo- tre sort.

fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep stur- dy Sam, shepherd shear.


 francs, gé - né - reux et sin - cè - res cherchez cha- que jour à changer vo- tre sort.

fie! Shear the sheep sturdy Sam, shepherd shear, shear the sheep stur- dy Sam, shepherd shear.



The necessity of collecting the most difficult syllables in a short Example, makes it difficult to make any sense of the sibilants used.

60. After having finished these special studies, in which equality of pronunciation and unanimity of attack should be especially sought after, the pupils should pass on to their application by the execution of a certain number of pieces chosen from the works of the most celebrated authors; and preference should be given to those which offer the greatest difficulties in the pronunciation.

61. In Italian music, particular attention should be paid to the accent, which should be more energetic on the long penultimates than in French music; and which should be given by elevating the voice, and detaching, so to speak, that syllable from the following. A practical knowledge of Italian is necessary to a master who wishes to direct this kind of study properly.

(To be continued.)

HULL ORCHESTRAL SCHOOL.

WE understand that the members of the committee of the Hull Temperance League, are earnestly preparing to establish a juvenile society for the cultivation of instrumental music, with the view to the getting up an efficient band in the town, in anticipation of future popular festivities. Feeling a strong interest in all that relates to the movements of the advocates of Temperance, and being especially desirous to encourage among the young

the study of the beautiful and refining science of music, we wish to call local attention particularly to this matter, in order that something may be done to impart to this organization a wider and more comprehensive basis than may be at present contemplated. A juvenile society, embracing two or three hundred instrumental performers, might, in our opinion, be just as easily formed and taught as one with only a dozen lads contained in it. In Germany every man is acquainted with the theory and prac-